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ABSTRACT

The recommendations presented in this document concern which instructional materials should be adopted in the bilingual language arts and visual and performing arts in the State of California. Each of the instructional programs, both those recommended for adoption and those not recommended, are described at length with the rationale for the Curriculum Commission's decision articulated. The programs assessed here are designed to be used either in full or in part from the kindergarten through grade eight. The arts education policy statement of the State Board of Education is included, as is a statement entitled "Concepts for Strengthening Arts Education in Schools," published by the American Council for the Arts. A list of resources used in preparing this publication also is included. (DB)

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California Basic Instructional Materials in

Bilingual Language Arts and Visual and Performing Arts—Visual Arts and Music

Adoption Recommendations

of the Curriculum Development and Supplemental Materials Commission to the State Board of Education 1989

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Visual and Performing Arts Subject Matter Committee

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CALIFORNIA STATE DEPARTMENT OF EDUCATION • Sacramento

California Basic
Instructional Materials in

Bilingual Language Arts
and Visual and Performing
Arts—Visual Arts and Music

Adoption Recommendations

of the Curriculum Development and
Supplemental Materials Commission
to the State Board of Education
1989

State Board of Education Action

On October 13, 1989, the State Board of Education concluded the 1989 adoption of basic instructional materials in bilingual language arts and visual and performing arts—visual arts and music for kindergarten through grade eight. The State Board of Education adopted the recommendations of the Curriculum Development and Supplemental Materials Commission (Curriculum Commission).

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Contents

Introduction 1
Bilingual Language Arts 2
Visual and Performing Arts 5
Acknowledgments 8

Program Descriptions: Bilingual Language Arts 10
Recommended 10
Not Recommended 12

Program Descriptions: Visual Arts 16
Recommended 16
Not Recommended 27

Program Descriptions: Music 32
Recommended 32
Not Recommended 36

Art Education Policy 38
Resources 40

Introduction

The 1989 Adoption

The California curriculum reform movement continues through the development of curriculum frameworks and other significant documents; alignment of assessment programs and staff development with the frameworks; and the adoption of basic instructional materials that support the frameworks. This publication provides another opportunity to focus educators' attention on the reform movement.

Thirty-six educators appointed by the State Board of Education served on three instructional materials evaluation panels (IMEPs) in an advisory role to the Curriculum Development and Supplemental Materials Commission (CDSMC) to assist the commission in identifying instructional programs that support the curriculum frameworks. The bilingual language arts IMEP members, using criteria derived from the *English–Language Arts Framework*, evaluated seven instructional programs. The visual arts IMEP members and the music IMEP members, using criteria developed from the *Visual and Performing Arts Framework*, reviewed 13 and five programs respectively.

During the first week in April, the IMEP members participated in a training session to learn about the adoption process and to become very familiar with the framework/evaluation criteria. Each individual received sets of the instructional programs and conducted an independent review of the materials from April through June. The panels convened in May to attend publishers' presentations in which a formal information exchange occurred between the evaluators and publishers' representatives.

During the week of June 25–29, the IMEPs met for deliberations, with each member providing evidence collected during the independent reviews. Publishers had an opportunity to respond to significant general concerns identified during the deliberations. The panels then generated one consensus report for each instructional program, detailing the panel's findings and providing their rationale for recommending or not recommending each program for adoption.

The IMEP report, the recommendations of the Bilingual/Bicultural Subject Matter Committee and the Visual and Performing Arts Subject Matter Committee of the Curriculum Commission, and comments from the public were considered by the Curriculum Commission in arriving at the following adoption recommendations for instructional materials in bilingual language arts and visual and performing arts—visual arts and music.

Bilingual Language Arts

Para los niños trabajamos, porque los niños son los que saben querer, porque los niños son la esperanza del mundo. Y queremos que nos quieran, y nos vean como cosa de su corazón.... Así queremos que los niños de América sean: hombres [y mujeres] que digan lo que piensan, y lo digan bien: hombres [y mujeres] elocuentes y sinceros.

Jose Martí
La Edad de Oro
July, 1889

Translation: We work for the children because they are the ones who know how to love, because children are the hope of the world. We want them to love us and to see us as part of their hearts.... That is what we want the children of the Americas to become: men [and women] who say what they think and say it well, men [and women] who are eloquent and sincere.

One hundred years separate the publication of these words and the work of the Instructional Materials Evaluation Panel for the 1989 bilingual language arts adoption. Yet the commitment to a literate, inquiring, and articulate public remains the same. Through their work the Instructional Materials Evaluation Panel members sought to provide for California's students receiving Spanish reading instruction high-quality materials reflecting both the literature focus of the *English–Language Arts Framework* and the rich literary heritage of the Spanish-speaking world. As a result of the review process, it is clear that although great improvements have been made in materials since the 1984 adoption, much developmental work remains to establish equity between English language materials and those materials for speakers of other languages in our school population.

The review process for primary language materials has been guided by the idea that for sound academic development the reading experience in the limited-English-speaking (LEP) child's first language must be as fully developed as that provided to children learning to read in English. More specifically, the criteria used to evaluate materials in this adoption parallel those used last year for English–language arts and call for:

- A literature-based language arts program for LEP students receiving instruction in their primary language which gives attention to ethical, aesthetic, and cultural values
- An instructional focus on comprehension
- The integration of all the language arts—listening, speaking, reading, and writing—in every unit of study
- Instruction centered on practical application
- Incorporation of the writing process as a key strategy

- A systematic articulated program through the grades
- Assessment of the complete language arts program with alternate strategies and forms

Although publishers were invited to submit materials for the many languages found among the LEP student population, only seven Spanish-language instructional programs were submitted. This unfortunate situation limited the scope of the review process and leaves 177,000 identified LEP students without primary language materials on the list of state-adopted materials.

The 1989 adoption is the last time that primary language materials will be considered in a separate adoption. Henceforth primary language reading–language arts materials will be reviewed during the English–language arts adoption. Other primary language materials will be reviewed along with comparable English language materials by subject area (e.g., history–social science, science, mathematics). English as-a-second language (ESL) materials will be evaluated during the 1991 adoption of foreign-language and English-as-a-second-language instructional materials.

The bilingual educators on the Instructional Materials Evaluation Panel brought to a demanding review process a combined total of over 200 years of kindergarten through university bilingual teaching experience. Their expertise and enthusiasm allowed them to give careful consideration to each of the seven series. Throughout the training process, publishers' presentations, home study of materials, and IMEP review week in Sacramento, the panel members evolved into a cohesive group. They welcomed discussion, sought thoughtful deliberation, and reached firm consensus.

As was found in the 1988 English–language arts adoption, this is a transitional phase in which both publishers and educators are striving to make a literature-based integrated language arts program a reality for all students. Consequently, only two of the seven series submitted are recommended for adoption.

Among common characteristics of the series **not** recommended are:

- Failure to include the wide variety of Spanish language materials in their original and complete form as integral parts of the core program
- Emphasis on isolated skill development rather than on values, ideas, concepts, and themes
- Lack of recommendations for the use of technology
- Inadequate attention to higher-order thinking skills
- Little attention to the writing process as presented in the *English–Language Arts Framework* and other supporting documents
- Confusing packaging, presentation, and organization of the materials

The Curriculum Commission acknowledges the efforts of educators and those publishers who recognize and work toward meeting the needs of limited-English-proficient students in California. However, a high level of activity and a concerted effort to reach the goal of providing a rich and challenging curriculum for all students must be maintained. This realization leads to the following recommendations:

Recommendation 1: Materials for LEP students

The Curriculum Commission urges publishers/producers of instructional materials to meet the needs of LEP students by developing basic instructional programs in the primary languages represented by California's student population that provide strong content as defined in each curriculum framework. Furthermore, the Curriculum Commission recommends that the State Department of Education establish procedures for identifying, evaluating, and disseminating information on primary language instructional materials for LEP students developed by school districts, offices of county superintendents of schools, institutions of higher education, and other commercial and noncommercial curriculum development organizations.

Recommendation 2: Cycle for the adoption of ESL materials

The Curriculum Commission recommends that after the 1991 adoption of foreign-language and English-as-a-second language instructional materials, the English as a second language component be integrated with the development of the next English–language arts framework and the English–language arts instructional materials adoption.

Recommendation 3: Bilingual Language Arts Materials

The Curriculum Commission recommends the following bilingual language arts instructional programs for adoption:

Publisher	*Program Title*	*Grade*
Houghton Mifflin Co.	*Programa de Lectura en Espanol*	K-6
Macmillan Publishing Co., Inc.	*Campanitas de Oro*	K-6

The following programs are *not* recommended:

Publisher	*Program Title*	*Grade*
Addison-Wesley Publishing Co., Inc.	*Hagamos Caminos*	K-3
Basics Plus	*Aprendamos a Leer*	K-1
McGraw-Hill Book Co.	*Economy Spanish Reading Series*	K
McGraw-Hill Book Co.	*Un Gran Comienzo*	K
Scott, Foresman & Co.	*Spanish Reading*	K-5

Visual and Performing Arts

The State Board of Education adopted a policy regarding instruction in the visual and performing arts for California schools in July, 1989, that states that the arts are an integral part of basic education for all students, kindergarten through grade twelve. It further states that "districts should develop a policy, allocate resources, and carry out a plan to provide a high-quality, comprehensive arts education program for all students based on the adopted visual and performing arts curriculum resource documents."

The adoption of this policy adds incentive for districts to consider music and visual arts instructional materials carefully as an important aspect of accomplishing their goals for arts education.

The Curriculum Commission was pleased to see that most publishers submitting materials for adoption focused instruction on all four components of arts education as stated in the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve:*

- Aesthetic perception providing students with increased avenues of perception that sensitize the students to works of art and to the world around them
- Creative expression allowing students to express themselves creatively and grow in their skills as they produce works in various arts forms
- Arts heritage whereby students study historical and contemporary arts within worldwide social, political, and cultural contexts
- Aesthetic valuing whereby students gain an increased awareness of and respond to beauty in all its forms while constructing a basis for making informed aesthetic judgments regarding their own work and the work of others

The commission also congratulates the publishers that took major steps away from the traditional student/teacher text format to include a wealth of instructional media and materials along with a resource document for the teacher. Materials such as visual art study prints, color transparencies, software, charts, recordings, videotapes, games, and time lines were submitted as integral elements of the instructional program. These additions are essential in the multisensory subject areas of visual arts and music.

The response to the call to include technology-related materials such as instructional television, computer courseware, and/or video (laser) disc programs integrally related to other instructional materials was minimal. Although two music publishers began to address this need, the overall response was disappointing.

As to content of instructional materials, teachers' materials, and instructional media other than technology-related materials, many publishers have moved close to the vision reflected in the framework/evaluation criteria. Programs that are extremely strong in all areas except technology are being recommended for adoption, even though the minimum passing score was not achieved in the instructional media area. It is anticipated that, between this and the next adoption cycle, publishers will produce technology-related materials and that those materials will reflect the most current developments and research.

The experienced and enthusiastic teachers, curriculum specialists, and administrators who participated on the Instructional Materials Evaluation Panel devoted countless hours to careful consideration of each aspect of each program they were to evaluate. Half of the panel members evaluated the music materials, and half evaluated the visual arts materials. Both groups experienced a strong sense of purpose and came to a firm consensus on the materials as they went through the training process, publishers' presentations, study of the materials, and the IMEP review week.

Recommendation 4: Visual Arts Materials

The recommendation of visual arts instructional programs is subject to receipt of an affidavit certifying that all art and craft supplies listed or suggested in the program for use by the students are in compliance with toxic art supplies legislation (California *Education Code* Section 32060, effective June 1, 1987). Supplies recommended for use must be on the "Updated List of Approved Products" issued by the State Department of Education on June 1, 1988.*

The Curriculum Commission recommends the following visual arts instructional programs for adoption:

Publisher	*Program Title*	*Grade*
W.S. Benson & Co., Inc.	*Through Their Eyes*	1-6
W.S. Benson & Co., Inc.	*The Way of Art*	7-8
Davis Publications, Inc.	*Discover Art Series*	1-6
Davis Publications, Inc.	*Teaching Art*	1-6
Davis Publications, Inc.	*Art in Your World; Art in Your Visual Environment*	7-8
Glencoe Publishing Co.	*Art Talk*	7-8
Holt, Rinehart & Winston, Inc.	*Art in Action*[†]	1-8
Holt, Rinehart & Winston, Inc.	*Art Works*	1-6
West Publishing Co.	*Understanding and Creating Art*	7-8

*See the memo issued by the Office of Curriculum Framework and Textbook Development, California State Department of Education, entitled "Use of Safe Art Supplies in Instructional Materials" and dated July 20, 1989, for further information.

†On September 28, 1989, Holt, Rinehart & Winston, Inc., withdrew *Art in Action*, levels 1–6, from consideration for adoption. The publisher elected to withdraw these levels of the program rather than complete extensive revisions required to comply with toxic art supplies legislation (*Education Code* Section 32060).

The following programs are *not* recommended:

Publisher	*Program Title*	*Grade*
Art Image Publications, Inc.	*Art Image*	1-6
Art Through History	*Building Blocks: Art Through History*	1-3, 4-7
Creative Art Enterprises	*Meet The Masters*	1-6
Reading & O'Reilly, Inc.	*Connecting: Interdisciplinary Art Program*	K-6

Recommendation 5: Music Materials

The Curriculum Commission recommends the following music instructional programs for adoption:

Publisher	*Program Title*	*Grade*
Holt, Rinehart & Winston, Inc.	*Holt Music*	K-8
Macmillan Publishing Co., Inc.	*Music and You*	K-8
Silver, Burdett & Ginn, Inc.	*World of Music*	K-8

The following programs are *not* recommended:

Publisher	*Program Title*	*Grade*
Glencoe Publishing Co.	*Something New to Sing About*	7-8
Silver, Burdett & Ginn, Inc.	*World of Choral Music*	7-8

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- The Bilingual/Bicultural Subject Matter Committee: Duarte Silva, Chairperson; Charles Jackson, Vice Chairperson; Roger Tom
- The Visual and Performing Arts Subject Matter Committee: Ann Chlebicki, Chairperson; Yvonne Johnson, Vice Chairperson; Elena Wong

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- State Department of Education staff:
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Conclusion

The instructional materials reform process has been likened to "turning dinosaurs around on a dime." Changes have come about slowly, as illustrated by the previous three adoptions; but the reform effort is having an incremental effect. In the early eighties publishers responded to the rejection of the science texts by including information about evolution, reproduction, and ethical issues (as described in the *Science Framework Addendum)* in the revised texts at specific grade levels. When we were deeper into the reform movement, concepts such as problem solving and estimation (as defined in the *Mathematics Framework*) were threaded across the grade levels of the revised math textbooks. Last year a number of publishers made a significant step forward in their efforts to design entire programs to guide students "into, through, and beyond" literature (as reflected in the *English-Language Arts Framework).* This year's adoption in bilingual language arts and visual and performing arts carries on the movement of the restoration of meaningful content.

Program Descriptions: Bilingual Language Arts

RECOMMENDED

Houghton Mifflin Co.
Programa de Lectura en Espanol
K–6

This program presents literary selections and illustrations that portray readers in a variety of realistic situations. Throughout the series there is a demonstration of the importance of reading in today's society. In the early levels interesting and predictable language, including story patterns, are important to the development of oral language skills. The classical and contemporary works, though they are limited in number, exemplify the best use of language and diverse literary forms.

Comprehension is presented in depth in each reading selection through a guided reading approach. Questions at the end of a selection guide students to higher-level thinking skills. Suggestions for helping students monitor and adjust comprehension strategies for various reading materials and purposes are provided. Opportunities for helping students move into, through, and beyond literature are provided through the use and the sharing of student experiences. However, the literature concept of *beyond* is not fully developed.

This program is more skill-based than communication-based. Language skill and vocabulary development are done in meaningful context throughout the series. Writing activities leading to thoughtful development of a complete composition are limited.

Materials that are appropriate to student level, length of selection, readability level, and interest are evident throughout the *Programa de Lectura en Espanol*. However, in the *Literatura en Espanol* component, the selections may not be appropriate for upper grade students.

Assessment and evaluation of the language arts skills in this program are congruent with the content of the reading readiness level through the sixth grade. The survey and diagnostic tests for "Vamos" (the reading readiness level) are noteworthy. However, the program lacks formal strategies for assessing student success in the process.

Teachers' manuals and guidance materials in the *Programa de Lectura* are very structured. Flexibility in implementing the program is found in the *Literatura en Espanol* but not in the *Programa de Lectura*. The

Literatura en Espanol program is not referenced in the teacher's edition of the reading program. The manual also includes parent letters, certificates of progress, and positive reinforcement.

Macmillan Publishing Co., Inc.
Campanitas de Oro
K–6

Campanitas de Oro is a language arts program that effectively combines skills development and literature. The program offers a wide range of literary genres, along with a number of selections that broaden student's awareness of their own and other's societies. However, there seems to be a disproportionate number of commissioned works in comparison to works in original literary form. The quality of the Spanish language used throughout the series is rich and authentic. There are many opportunities for students to examine and discuss values. A limited number of suggestions are made for extending reading beyond the text materials, with little emphasis placed on the importance of reading in today's society.

Comprehension is heavily emphasized, and students are expected to seek meaning as they read. Recommendations for building and using students' experiences and knowledge to help them move into, through, and beyond literature are well addressed except that the entry stage is not fully developed in the upper grades.

Listening, speaking, reading, and writing activities are integrated throughout each of the lessons in the teacher's guide, with a heavier concentration on listening and speaking at the primary grade levels. A variety of writing activities are available within the "Preparación para leer" or "Lectura y lenguaje" sections.

Regarding style and organization, the materials contain meaningful content appropriate to all student levels, and the program is systematic and developmental. Activities are predominantly planned around relevant themes.

The assessment procedures are abundant for both formal and informal evaluations in the areas of decoding and comprehension. They provide information useful for programmatic decisions. However, assessment of listening and speaking skills is minimal.

The directions in the teacher's manual are clearly written, and the variety of suggested activities allow for flexibility in implementing the program. There is an abundance of questioning strategies that results in higher levels of thinking. Procedures for integrating language arts into other content areas are incorporated at all levels.

Program Descriptions
Bilingual Language Arts

Not Recommended

Addison-Wesley Publishing Co., Inc.
Hagamos Caminos
K–3

Hagamos Caminos is a communication-based program that integrates reading, speaking, listening, and thinking through a variety of decoding strategies. The writing process is not as well integrated as the other language arts areas.

Because most stories are written by two authors, there is a limited variety of classical stories, with the exception of poems and traditional folklore tales. Contemporary works are also limited. Themes are not well connected throughout the books, with the exception of the last two, *Navegamos* and *Exploramos*. Since most characters are fictional, students are allowed little opportunity to relate or identify with the selections. There is a minimal number of predictable language and story patterns. Little evidence is found regarding predictable language in the large books that accompany the first three books in the series.

By the use of a four-phase comprehension strategy, this series guides and encourages students to generate higher-order questioning as well as critical thinking through all language arts activities. All units provide many recommendations for using students' experience and knowledge to help them move into, through, and beyond the literature presented.

The materials provided, although interesting, lack age-appropriate sophistication. For example, the sophistication level of *Navegamos* and *Exploramos* is not challenging enough for the grades for which they are designed.

Throughout the series there is a full range of formal and informal strategies for evaluating students' abilities. In the formal evaluation within the teacher's resource book, it is unclear how to score the assessment. The assessments offered are useful in listening, speaking, and reading but not in writing. There is little evidence to suggest ways to help students assess the quality of their own work.

The teacher's manual recommends many ways to help students develop positive self-images through a variety of student-centered activities. There are limited opportunities for the students to develop positive attitudes towards other cultures and creeds.

Basics Plus
Aprendamos a Leer
K–1

Although this series is a communication-based program that actively engages students, selections are translations and adaptations of original contemporary English works. There is an absence of original Spanish selections. There is limited exposure to various types of literary forms within the basic program. The universal themes of self, family, community, and animals are prevalent within the stories. Memorable and interesting characters appeal to young children's fantasies and enjoyment. Selections of stories limit the exposure to broaden the students' awareness of the lives and cultural heritage of other people. This series provides a variety of interesting and predictable language through chants, rhymes, sentence patterns, and memorable pictures.

The teacher-directed questioning strategies encourage students to go beyond recall and into inferential, creative, and analytical discussions and activities. The direct teaching of the writing process is not evident within the teacher's notes.

There is no evidence of formal assessment of students' reading, writing, listening, and speaking capabilities. Limited informal assessment is ongoing, as the students participate in teacher-directed questioning, discussions, and follow-up activities.

Most of the listed activities in the teacher's notes are group-oriented and engage students in a variety of tasks, such as creating class books, murals, plays, chart stories, and explorations. There was no evidence of placement criteria in the program. Although the teacher's notes made references to the less-prepared students, no specific teaching strategies were provided. The teacher's notes provide ideas that promote a positive, student-centered learning environment, but limited opportunities are offered to include home and community.

McGraw-Hill Book Co.
Economy Spanish Reading Series
K

The *Economy Spanish Reading Series* is a skill-based program that uses brief, unfocused narratives to introduce some lessons aimed at developing concepts, vocabulary, or phonics. This program lacks classical and contemporary works of original Spanish literature. The brief narratives included have little or no connection with the lives of students, their experience, cultural background, or societal values. This program lacks meaningful content and seems to be constructed to teach isolated skills. The brief narratives and poems do not exemplify interesting and predictable language and story patterns.

The stories are usually contrived and fail to lead into, through, and beyond the text. The lesson format changes little with each unit. Comprehension is viewed as the correct answering of questions asked by the teacher using the teacher's guide. There is a predominance of low-level cognitive questioning techniques.

The skills of reading, speaking, listening, and writing are taught separately and discretely. Writing activities are limited to tracing and copying. Teacher-directed whole-group activities constitute most learning situations.

The assessment procedures, both formal and informal, measure phonics, learning modalities, auditory and visual discrimination, and kinesthetic learning styles. Informal assessment is continual. These assessment tools do not directly measure reading, writing, listening, and speaking capabilities. Isolated subskills, especially phonics, are emphasized.

There are few attempts to help students develop a positive self-image and a positive attitude toward other cultures. A positive learning environment is not encouraged right or wrong answers are emphasized. This approach may lead to frustration and embarrassment.

McGraw-Hill Book Co.
Un Gran Comienzo
K

Un Gran Comienzo is described as a total kindergarten curriculum. *Lectur*, the primary resource for teaching reading, is predominantly skill-based. Although a variety of literature is included in the supplementary materials, most materials are translations, with the exception of *Para Chiquitines* (record and book) and some poetry in *Rimas*. Even though the format of every unit includes a section entitled "The Literature Connection," there is no expansion of this component throughout the unit; nor are the suggested literary works furnished with the program.

Most questions engage the students in recall and low-level inference responses rather than in higher levels of critical thinking skills.

Although the theme books provide activities for listening, speaking, reading, and writing, the reading book, *Lectura*, is skill-based, with a heavy emphasis on decoding strategies.

This series provides flexibility for implementing the program in the classroom through a variety of themes and materials but offers limited direction for implementing and connecting the components of the program. Although the program offers various content-focused activities, it lacks suggestions for relating the activities to the language arts program.

Scott, Foresman & Co.
Spanish Reading
K–5

The program has a variety of classical and contemporary works in Spanish written by authors from various cultural backgrounds. The program offers students a variety of genres, a balance of fiction and nonfiction, and selections which portray realistic situations. In spite of being organized by themes, however, the focus of the literature study is on the teaching of reading and comprehension skills rather than on issues, ideas, and concepts. There is a concentration of high-quality, original literature, predictable language, and story patterns in the upper grades but not in the lower grades.

Although comprehension strategies guide students through a range of thinking processes, they are generally teacher-directed and provide limited opportunities for students to generate higher-order questions independently.

Listening, speaking, reading, and writing are presented as separate skills in the program. Opportunities are offered for integrating the teaching of reading and writing and, to a lesser extent, for the teaching of listening and speaking. Although there are a variety of writing activities, the stages of the writing process are not fully developed.

Placement tests are available in this program for grades one through five. However, only vocabulary and reading comprehension are tested. The same is true of quarterly tests and end-of-book tests. Limited formal assessment is provided for listening, speaking, and writing.

Program Descriptions: Visual Arts

RECOMMENDED

W.S. Benson & Co., Inc.
Through Their Eyes
1–6

This program extends and strengthens students' awareness of visual and tactile qualities in their world, engages students in art-making processes, presents contemporary art and art from different cultural perspectives, and engages students in making informed responses and judgments about artwork. In the area of aesthetic perception, the materials provide instructional models that focus learning on direct perception, metaphoric interpretation, visual and verbal response, principles of design, and descriptions of what they see. The students are led to communicate ideas and feelings with skill and originality in the art making process. They learn to identify and generate their own ideas; transform ideas, feelings, and values into visual form; acquire skills; experiment with art media; and apply knowledge of the art elements and principles of design. Media and materials for creative expression are varied, and the processes and techniques stimulate the development of skills to allow for mastery of some media.

Descriptions and illustrations of the safe and proper use and care of art supplies and equipment are cited in both the student and teacher materials. The visual arts heritage component focuses mainly on contemporary art rather than on a broader representation of cultural and traditional art influences. The students are engaged in making informed responses and judgments about artwork and use objective criteria for analyzing form, content, purpose, and techniques. Students employ thinking skills such as observation, comparison, and imagination in making judgments. The content presented is interrelated and essential to the whole, and the materials are appropriate and challenging for the age of the students. Discussion topics, follow-up activities, individual and group activities, and an extensive art glossary are provided.

With a few exceptions this program provides specific instructional strategies to help students develop an understanding and appreciation of art and skills for perceiving and creating art. Information about child growth and development in art is included, and suggestions for teaching strategies to provide for differences in learning styles, interests, aptitudes, and achievement are given but not in depth. Sequential lessons are a strength of this program. The plans are clearly written. Although integration and correlation with other arts and other subjects are present, they are not prominent. The program provides explicit and appropriate

information and directions for implementation and use of supporting materials. The programs may be challenging for the non-art specialist to implement. A very good bibliography is included, and a vocabulary list is provided in each lesson.

Formal and informal techniques for evaluation of students' progress are suggested at the end of each lesson. For example, discussion and inquiry techniques are used as well as performance and verbal assessments, observation techniques, individual inventories, and skill development checks. The teacher materials are clear; slides are of high quality; and all materials are accurate, objective, and appropriate to the content of instruction. There are no technology-related materials included. This program is being recommended on the strength of the content of materials section, the teacher materials section, and the visual print and nonprint materials area of the instructional materials section.

W.S. Benson & Co., Inc.
The Way of Art
7–8

These materials are designed to heighten students' awareness and sensitivity to the world around them through their visual and tactile perception. There is very little text given with the illustrations used in the two textbooks, but it is usually sufficient to guide students through perceptual experiences and to develop visual perception of the art elements and principles of design. Volume one primarily emphasizes perception, but the program does include creative expression activities. The teacher's manual provides activities in which students are led to communicate ideas and feelings with skill and originality based on their observations, remembered experiences, and new images. For example, there is a wide range of drawing experiences provided that use many different media and allows for mastery in depth. Students participate in exploration of techniques and materials, and there is good identification of safety precautions provided. However, some toxic materials are used in lessons and have not been identified with a safety warning. The study of visual arts heritage includes investigating historical, contemporary, and popular art as well as more traditional fine art examples. These represent many ethnic groups and cultures. Most major groups are well represented.

Through discussion and critical thinking, students gain knowledge of the role of art in reflecting, recording, and shaping history. Aesthetic valuing is evident throughout the teacher's manual and involves higher-level thinking charts, games that are self-directed and that foster making judgments, and questions that are posed to involve students in analysis of artwork. Objective criteria are presented for analyzing form, content, technique, and purpose of the students' artwork and the artwork of others. Units of instruction include content from all four framework components, with emphasis on aesthetic perception and valuing. All parts of the program flow together and are appropriate and challenging for the age level. Differences in learning styles, interests, and aptitudes are addressed through the variety of activities offered, such as discussion

topics, practice drawing as a follow-up activity, and visual perception activities for outside the classroom.

Specific instructional strategies in which the teacher can provide guidance to help students develop an understanding and appreciation of art and skills for creating art are defined in the teacher materials. Six factors to consider in accommodating for different ways students learn are presented, and enrichment activities are provided at the end of each chapter. However, there are no small-group activities suggested, and the child growth and development section is limited. Generally clear and understandable lesson plans are provided, and technical information is included which covers a large selection of basic processes, including batik, bookbinding, jewelry making and weaving. The production lessons are well sequenced, although little reference is made to integrating art with other subjects. Directions for implementing the program are included in the teacher's manual. Because of the materials required in some activities, teachers may have difficulties in implementing these lessons, and a teacher with limited art training will require more complete instructions. The extensive bibliography is organized in sections, such as art education, color, printmaking, and magazines. Techniques for evaluating student progress are suggested, although this section is uneven.

Illustrations in the student books are colorful, exciting, and interesting to this age group. Many examples of contemporary art are included, and an imaginative photography section includes film, video, and computer art. There are no technology-related materials included. This program is being recommended on the strength of the content of materials section, the teacher materials section, and the visual print and nonprint materials area of the instructional materials section.

Davis Publications, Inc.
Discover Art Series
1–6

The four framework components of art education are interrelated and integrated throughout this program, and the materials are challenging and stimulating at each grade level. The materials focus students' learning on visual perception, using elements and principles of design as well as metaphoric interpretations as they discuss artwork and the environment and engage in art production. Students are given freedom to communicate ideas and feelings with originality as they build skills in the art-making process. Observations of the world, remembered experiences, and invention from their own imagination, feelings, and values are inspirations for their artwork. The media and materials include a wide range of characteristics and are varied while providing for mastery of some of the media through the grade levels. Skills are acquired, and experimenting with art media is encouraged. Many safety warnings regarding art and craft supplies are presented throughout the materials. The program includes investigation of historical and contemporary art as well as the popular and folk art of cultures in this country and from

throughout the world. Artwork by women, young and old, and craftpersons are included. Recognition is given to the role of artists and the function of the visual arts in the community. Students make aesthetic judgments by employing thinking skills such as discrimination, comparison, contrast, and imagination. Art vocabulary, career information, and strategies providing for differences in learning styles and achievement are provided.

Lesson plans are clear, offer references for materials required, build in a sequential manner, and support materials are explained with simple and concise directions. Suggestions for integration among the arts and correlation across subject areas are presented. Directions for implementation are clear both in the introduction and in individual lessons. Evaluation techniques and suggestions are varied and appear in every lesson.

The art reproductions provided, especially the contemporary examples, are high in color quality and are correlated with the textual material. The big book format for lower grades is a useful feature. There are no technology-related materials. This program is being recommended on the strength of the content of materials section, the teacher materials section, and the visual print and nonprint materials area of the instructional materials section.

Davis Publications, Inc.
Teaching Art
1–6

This program presents the four framework components of art education in a coherent and unified manner. The materials offer experiences that heighten students' awareness of visual and tactile qualities in works of art and in the environment. Students are given instruction in and are provided with experiences for communicating their ideas and feelings through art-making while they acquire skills in a variety of media. Students study the arts heritage of major cultural groups in the United States and in other countries world wide. Step-by-step procedures for viewing works of art are presented in a concise manner and the well-posed questions on the back of each study print help to develop objective criteria for analyzing and interpreting visual forms and to utilize thinking skills. A concern for the visual environment is nurtured through observation of architecture and nature in the students' own world and in the art of other people.

The "Scope and Sequence" sections of the teacher's resource book provide information concerning content from all four components on child growth and development in art and on age-appropriate activities. Clear illustrations are used throughout, and the safe use of art materials and equipment is evident. Differences in learning styles, interests, and aptitudes are indicated, and visual art vocabulary for students is given in the lesson objectives and explained in the glossary. Discussion topics

are included in the "Orientation" section of each lesson, and follow-up activities are suggested in the "Extensions" section of many lessons. The commonalities among the four arts disciplines are mentioned in many lessons, as are activities for incorporating art with other subject areas. Most of the learning experiences are for individual and large-group activities.

Each lesson plan states materials required, objectives, and orientation on the way to teach the lesson, the creative expression activity, evaluation, and, usually, an extension section or follow-up. Technical information concerning art media and processes is included, and lessons are developed in a sequential manner. A strength of this program is the resource book. It deals with the aims of art education, the art curriculum, aids to teaching, and an explanation of art techniques. The use of the art study prints is indicated in relevant lessons. The directions for use of the program are presented so that the classroom teacher with limited art education background will be able to use the materials effectively. A bibliography is provided. Another list contains student materials, teacher needs, cleanup suggestions, and optional equipment and supplies. Guidelines for informal evaluation of students' growth in art are suggested. The evaluation component in individual lessons makes suggestions that refer the teacher back to the lesson objectives.

The visual print and nonprint materials are accurate, objective, and appropriate to the needs and comprehension of students at each grade level. However, the aesthetic quality of the prints and book illustrations is uneven. The program includes large and small prints, games, and art cards. No technology-related materials included. This program is being recommended on the strength of the content of materials section, the teacher materials section, and the visual print and nonprint materials area of the instructional materials section.

Davis Publications, Inc.
Art in Your World
Art in Your Visual Environment
7–8

This program for grades seven and eight is presented in two books, *Art in Your World* for grade seven and *Art in Your Visual Environment* for grade eight. Units of instruction in both include interrelated content from all four components of the framework. The print and nonprint materials are appropriate for students and challenging without being too difficult. The art elements and principles of design are studied through the illustrations, which extend and strengthen students' awareness of visual and tactile qualities in their world, in their own work, and in the artwork of others. Both books offer art-making instruction that allows students to demonstrate their ability to communicate ideas and feelings as well as images and symbols in visual forms. Art media and materials used are varied enough to stimulate students' creative expression, and each is presented in sufficient depth to allow for mastery of some if not all art media. Concise descriptions alerting students to the safe use of art

supplies are indicated.

The content of both books focuses on the role of art in reflecting, recording, and shaping history. It reflects on the heritage and values of major cultural groups worldwide, and a wide range of people who make art is presented. Historical and contemporary artwork is selected from a range of subject matter from all aspects of life. Criteria for analyzing form, content, and techniques are strongly focused upon, and students are involved in making informed judgments. Critical thinking skills—using observations, discrimination, comparison, contrast, and imagination—are incorporated into the program. The materials contribute to students' understanding of the structure, meaning, and relevance of art to the individual and society. They are also designed to accommodate differences in learning styles.

The teacher's guide provides a discussion of differences in achievement in art demonstrated in illustrations of student work. Information for discussion topics and follow-up enrichment activities are presented. Although the whole texts are not sequential from beginning to end, lesson plans are sequenced within specific areas, building from simple to more complex. For example, the weaving chapter begins with straw looms and progresses through cardboard to frame looms. Each chapter includes an introduction, purpose, vocabulary, expanding ideas, enrichment out of classroom, a bibliography, and a list of current audiovisual materials. However, a teacher with a limited art background might have difficulty using the materials because of the wide variety of media that involve prior training in the visual arts. Integration of the arts and correlation of the arts to other subjects are not included. Evaluation of student progress is discussed in the teachers' guide; however, the information does not have a broad range. It does allow for student self-evaluation, teacher/student evaluation, and evaluation on a classwide scale.

There are no visual print or nonprint materials beyond the student texts. The illustrations in the student texts are appropriate and of high aesthetic quality. There are no technology-related materials included. The program is being recommended on the strength of the content of materials section and the teacher materials sections.

Glencoe Publishing Co.
Art Talk
7–8

This program extends and strengthens students' awareness of visual and tactile qualities in their world, provides art activities to promote skill building in art media and a sense of past and present art, and presents a comprehensive four-step format for students to use in making informed responses and judgments about works of art. Instruction is designed to enable students to communicate ideas and feelings as well as to present images and symbols in visual forms, allowing students to apply their knowledge about the elements and principles of art. Students become sensitive to the experimental approach to media used by artists and make

use of their imagination as they experience a variety of media, including contemporary art forms such as high-resolution computer graphics. Descriptions and illustrations of the proper and safe use and care of art supplies, materials, and equipment are provided. Although the program provides students with an understanding of the cultural heritage and values of most major ethnic and cultural groups, it could provide more information on additional groups. There is a time line that includes historical events through 1986. The sections entitled "About the Artist" offer comprehensive information about specific artists, including photographs of the artists and their artwork. Opportunities to develop critical thinking skills are provided as students learn to interpret artwork through descriptive, analytical, interpretative, and judgmental questions. The materials form an integrated program containing units that include all four components of the framework. A variety of activities include discussion with suggested topics, follow-up activities, and individual and group activities. Activities that include using notebooks, portfolios, research, and discussions are included and adequately accommodate differences in learning styles. Some reference is made to the commonalities among the four arts disciplines, and some instruction is related to other curriculum areas.

The teacher materials include specific teaching strategies for each lesson and a variety of instructional time frames for using the program. Each unit includes sequential daily lessons if the teacher chooses that option. Color-coded sections throughout the student text provide easy access to the material for both students and the teacher. Although clearly stated directions for implementing the program and using supporting materials are provided, teachers with limited art background would have difficulty knowing where to begin and how to pace the program because of its broad scope. A current bibliography and listings of related instructional materials are provided together with an annotated bibliography in the student text. Both formal and informal techniques for evaluating student's progress are suggested, including performance and verbal assessment, observation techniques, individual inventories, skill development reviews, checklists, and standardized and teacher-designed tests.

The text includes numerous color plates that students will find very appealing and are high in quality, accurate, objective, and appropriate. References are provided for art slides, filmstrips, cassettes, and color reproductions. Although student use of the computer to generate graphic designs and drawing are suggested, no technology-related materials are provided. This program is being recommended on the strength of the content of materials section and the teacher materials sections.

Holt, Rinehart & Winston, Inc.
*Art in Action**
1–8

The contents of the units of instruction in this program reflect integration of the four framework components of art education and are age-appropriate. The learning objectives for each lesson include understanding art, creating art, and appreciating art. Instruction focuses students on the elements and principles of design encountered in works of art in the book. There are some excellent opportunities for interpretation of qualities by looking and thinking. Study of the elements and principles of design as they apply to observation of artwork and of the environment are appropriate. Opportunity for creative expression is strong for grades seven and eight, but there are inconsistencies for grades one through six. The opportunities for students to transform ideas, feelings, and values into visual images are limited, and the instructional materials for creative expression are narrowly conceived. In the program students "make art" as opposed to creating their personal expressions or experiences through symbolic form. Although a variety of materials are used, the focus of each lesson is limiting. Acquiring skills and knowledge is evident. There is an inconsistent approach to students' safe use of art supplies. Safety symbols are given in student texts; however, there is no indication as to which materials are unsafe or which precaution to take. Representation of major cultural groups is evident; however, there were a few inaccuracies. An example is that the clothing of a Scotsman, a Peruvian, and a Tunisian are inappropriately referred to as "costumes." A range of cultures from ancient to modern, whereby students can see the change in artistic creations over the centuries, is explained. Men, women, and children are shown in artistic activities, or their artwork is reproduced. The use of aesthetic valuing is often confused with aesthetic perception. The "Looking and Thinking" sections are, overall, an example of low-level questioning labeled as interpretation. A strength in the program is guiding the students to evaluate their own artwork. Accommodations for individualizing the program at the seventh and eighth grade levels are given through the unit strand approach. Appropriate vocabulary and a glossary are given for grades three through eight. Follow-up activities include a variety of subject-area connections, and individual and group activities are presented.

The teacher's manual is clearly structured and presents specific, easy-to-follow instructions and implementation techniques. Information about child growth and development is embedded in the bibliography. Lesson plans are well presented and specific. Technical information is available in the "Basic Materials and Procedures" section. Lessons are arranged in thematic units. A noted strength of the program is that a classroom teacher with a limited art education background can easily understand and follow the directions. The bibliography is excellent and is subdivided for the teacher's ease in use. Commonalities among the arts

*On September 28, 1989, Holt, Rinehart & Winston, Inc., withdrew *Art in Action*, levels 1–6, from consideration for adoption. The publisher elected to withdraw these levels of the program rather than complete extensive revisions required to comply with toxic art supplies legislation, (*Education Code* Section 32060).

disciplines are made evident, as is correlation with other subject areas. Evaluation criteria and techniques appear in the grades seven and eight materials; however, for grades one thorugh six, only informal evaluation suggestions are provided. The questions to be considered are identical from one lesson to another. While the illustrations in the main program are of high quality, the art enrichment prints appear to be addendums. There is no reference in the teacher's manual or student text to the study prints. Related artwork is referenced at the back of the enrichment resource book. There are no technology-related materials.

Holt, Rinehart & Winston, Inc.
Art Works
1–6

These materials focus on all framework components in a detailed and easy-to-locate manner. Activities are designed to develop student awareness of visual and tactile qualities in their own artwork and the artwork of others and in the total environment. Art instruction throughout this program enables students to express their ideas and feelings as well as to create images and symbols in visual forms that reflect their ideas, feelings, and values. Creative expression is encouraged in a multitude of visual forms, and a warning hand symbol is included as part of the students' instruction on the safe use of art supplies. A safety poster for classroom use is included. The heritage and values of major cultural groups are frequently presented, and a breadth of cultural representation is included in the program and reflected on time line cards.

All levels include a wide array of men, women, children, the young, and the elderly as creators of art as well as United Nations artwork by children of the same age level as the students who will use this material. All lessons provide suggestions in the "Guided Critical Thinking" sections to help students make informed responses and judgments about their own and others' artwork. There is a breadth of questions and suggestions designed for each specific lesson. The program units of instruction contain all four framework components treated in an in-depth and age-appropriate manner. Infused throughout the program is the integration of all four arts disciplines. A cassette tape with music that is appropriate for the grade level lessons is included. Another positive feature is the inclusion, in each level's teacher resource guide, of Caldecott award literature winners that are aligned to the art lesson. Information about world cultures is also integrated into the program and includes both history and geography.

A broad range of instructional strategies are included in each unit, and differences in student aptitude and style is are addressed in the "Reteach and Extend" part of all lessons. Lesson plans are clear and sequential and are written to assist and challenge the art specialist and the regular classroom teacher. Both will find the directions for implementing the program clear and easy to follow. A bibliography, listing of related instructional materials, glossary, and the program consultant's philoso-

phy statements are included. Evaluation of student progress occurs informally within the lessons, and more formal assessment techniques are used at the end of each lesson.

The format of the teacher's reference manual, with its spiral binding, makes the book easy to use. The visual print study cards, audio cassettes, time line cards, color transparencies, and video cassettes are of high quality and are appropriate for student levels and interests. All materials are aligned with and essential to the unit and lesson objectives. There are no technology-related materials included. This program is being recommended on the strength of the content of materials section, the teacher materials section, and the visual print and nonprint materials area of the instructional materials section.

West Publishing Co.
Understanding and Creating Art
7–8

This program facilitates the development of aesthetic perception, presents a wide variety of art-making processes and materials for students to utilize, provides for the examination of the visual art heritage of major cultural groups in the United States and the world, and develops students' critical thinking skills through aesthetic valuing. "Unit Activities," which appear at the end of each unit, provide experiences in media such as painting, drawing, printmaking, collage, ceramics, bookmaking, photography, wire sculpture, and assemblage. While these activities allow for wide experimentation, there is insufficient opportunity for in-depth skill development. And while general instructions concerning a hand symbol for safety warnings are given, the materials do not specify which precautions to take when the hand symbol appears. As part of the arts heritage component, students learn about the variations of attitudes and values among cultures through discussion of works of art. There is a paucity of art by African-Americans and Native Americans but an overwhelming concentration of art by men of European origin. The role of art in history is seen in examples that range from medieval illuminated manuscripts to twentieth-century book illustrations of the *Wizard of Oz*. The art museum is shown as a living record of the past and the present. Students' critical thinking skills are used in answering questions and through discussion topics provided throughout the text. Criteria for analyzing form, content, technique, and purpose in works of art are presented in a beginning unit. A glossary is provided; however, the accommodation of differences in learning styles and aptitudes is not apparent.

The teacher materials section provides suggestions for organizing learning experiences for individual, small-group, and large-group activities through the use of games, murals, class discussion, and presentations. Child growth and development information is given limited attention. Each lesson provides multiple approaches, and unit activities provide suggestions which complement the objectives. A strength of

this program is the "Directed Activities" section, which gives strategies for implementing the "Unit Activities." The directions are clearly stated but are not explicit enough for a classroom teacher with a limited art background. The resource book gives comprehensive information about the slide collection and suggests correlated activities that refer to specific sections in the basic text. Bibliographies, resource lists, and an annotated biography are provided in both texts. The bibliography is helpful in that it is listed by topic. There are substantive suggestions for integrating the arts and for incorporating art with other subject areas. The teacher resource book has student evaluation questions that are specific for each lesson, and there is a short criteria list. Instructions for utilization of this list should be included.

There are slides that are integrated throughout the program, and the guide for the slide program refers to specific references in the student text. The color reproductions and illustrations are consistently of high quality. They are accurate and highly appropriate to the content of the instruction. Technology-related materials are not included. This program is being recommended on the strength of the content of materials section, the teacher materials section, and the visual print and nonprint materials area of the instructional materials section.

Program Descriptions
Visual Arts

Not Recommended

Art Image Publications, Inc.
Art Image
1–6

Although all four framework components of art education are covered in units of instruction in this program consisting of art prints and teacher guides, there are some aspects of the presentation that are weak. The program is strong in developing student observation and awareness skills; however, there are instances where the questioning level is low and discussion is teacher-controlled instead of conducive to independent student response. Creative expression activities are present but do not include instructions for skill development. The safe use of art supplies is not mentioned. In most instances no technical instruction is provided. Arts heritage is a strong component of this program, and it does engage the students in aesthetic valuing. But instructional strategies are insufficiently developed, and there are instances where the contents of a lesson are inappropriate to the age group.

Although child growth and development are discussed in each book, teaching strategies which incorporate this information and provide for differences in students' learning styles, interests, aptitudes, and achievement are not suggested in the teacher's materials. Lessons provide integration with other subject areas, and commonalities among the arts are identified. But information regarding materials needed for lessons is brief, and sequencing between and among lessons is not evident. There are clearly stated directions for implementing the program; however, it was determined that teachers with limited art background might experience difficulty knowing where to begin or how to pace the program on the basis of students' abilities. While a "Biographical Texts" section providing discussion information on artwork and artists is included in each book, a traditional bibliography, a listing of instructional materials, and a glossary are omitted. Formal techniques for student evaluation are included, but informal evaluation techniques are not presented. The visual reproductions are of high quality, are correlated with the text, and are accurate, objective, and appropriate. There are no technology-related materials.

Art Through History
Building Blocks: Art Through History
1–3, 4–7

This program teaches visual perception by focusing on the elements and principles of design in relationship to works of art and the environment. However, because of the scripted format, there are limitations in the development of students' aesthetic perception; and students are not encouraged to extend or develop their descriptions of artwork. The art production activities provide little opportunity for students to develop their art-making skills, creativity, or originality. Emphasis in the art history slide program rests primarily on traditional Western art and culture and provides insufficient information on art from non-Western societies. Opportunities for making informed responses to artwork, nature, and objects in the total environment are limited. Some lessons are too difficult or too easy for the age of the students. The lessons are not presented in a sequential, skill-building manner, and many do not relate to previous lessons.

There are specific instructional strategies for organizing learning experiences for individual, small-group, and large-group activities, with information for discussion topics and follow-up activities. There is no information regarding child growth and development in art. While the lesson plans are sequential and provide some suggestions for integration with other subjects (mainly language arts), they are brief. Also abbreviated are the directions for implementing the program. A bibliography and instructional materials list are omitted as well as information on the proper and safe use and care of art supplies. Student evaluation is limited to formal criterion-referenced multiple choice tests, with no informal evaluation procedures suggested. Two slides are viewed simultaneously in the presentation of this program, offering an opportunity for students to compare and contrast images. The quality of the slides is good; however, the vocabulary charts that are provided with the program are uneven in quality and are not durable. No technology-related materials are provided.

Creative Art Enterprises
Meet the Masters
1–6

This program focuses on art history, and students' visual perception is developed through viewing and discussing master artworks as well as by observing nature and the environment. The art-making activities are an attempt to utilize the elements and principles of art that students observe in the master works. However, the art activities are narrowly defined, lack conceptual depth, and are limited mostly to descriptive activities in two-dimensional art forms. The activities seldom provide for the generation of independent student ideas and creativity or the transformation of feelings into visual form. The lessons are so specific that they tend to discourage students from drawing from their remembered experiences or inventing new images. The learning packet exercises provide little opportunity for

creative expression. For example, students copy a predrawn texture onto predrawn geometric shapes.

The program is also restrictive as it presents only a limited range of master artists, all of European origin. The artists included are presented in an in-depth manner, and student interest is enhanced through role-playing, portrayal of artists' lives, and human interest stories. However, the limited number of cultural and ethnic groups represented narrows the scope of student awareness and understanding of cultural diversity. There are also stereotypes and omissions. For instance, Asian artwork is referred to as "Oriental" art instead of being referred to by a specific artist's name. Only two women artists are studied. The theme used while studying each artist involves a particular design element, but the development of aesthetic judgment from level to level is low. Scripts provided are very similar, if not identical, at each level. The development of thinking skills is low and is limited in the scripts to questioning at the knowledge level. The programmed question and response mode limits the imaginative and in-depth responses of the students.

The materials are at times too simple and at times too difficult. The variety of art media are limited to drawing, painting, and sculpture, and very basic art materials are used. There is one sentence mentioning the safe use of art supplies, and safety is noted in some individual lessons. The implementation of art processes is not designed to provide sufficient depth of learning, and a number of art activities depend on duplicating master work sheets. The activities are designed for the individual student or the whole class but not for small groups. Information about careers is limited, and a glossary is not included. Lessons are structured in a manner that allows for minimal individual differences. In the "Portfolio Making" lesson, for example, all students are instructed to use the identical materials and pattern of a palette for their portfolio cover. Because of their structured nature, the lesson plans are clear, art materials required are stated, and technical information is provided. However, the slide/narrative and follow-up art activity format does not allow for easy or flexible entry and exit points. Lessons build upon each other in a sequential manner but not in sufficient depth. The guide to implementation is limited to an itemized list and is too brief to be of substantive assistance. The same bibliography, with separate recommendations for children and for teachers, is included at each level, but the listings are limited in scope. Student evaluation is limited to informal, subjective techniques and a review game based on recall questions. A variety of instructional materials are included; however, not all materials are accurate, objective, and appropriate. For example, a Native American headdress to be worn by a student depicts negative cultural stereotypes. Audiotapes used in the program are uneven in quality. No technology-related materials are included.

Reading & O'Reilly, Inc.
Connecting: Interdisciplinary Art Program
K–6

This program consists of Series 100, Series 200 (filmstrip or video option), and a teacher's guide called *Connecting*. The print and nonprint materials are designed to heighten student awareness to the social, cultural, and historical aspects of art as well as to art across other subject areas. Commonalities among the arts are strongly addressed, and relations to other curricular areas are mentioned in the lessons under *Connections* and "More Ideas." Perceptual experiences through observing the elements of art occur throughout Series 100. The thematic approach to lesson organization provides many opportunities for creative expression; however, the activities lack in-depth skill development. Activities involve a variety of art media and materials, but in some cases part of the process and technique for executing the product is missing. Other suggestions presented in the "More Ideas" section give incomplete instructions. Occasional warnings are given for the safe use of art supplies, but omissions are made in the area of safety. A range of historical and contemporary artists' lives and works are presented, but most artists discussed are Western males. There is little mention of women artists and ethnic artists such as African-American, Hispanic, or Native American artists. Students are asked to compare images they see on the screen, but no explicit aesthetic judgment criteria are given to make the comparison. For example, in *Connections* students are asked to make a judgment on whether Matisse's paintings "look wild," but criteria are not given to help students make this judgment. Age-appropriate thematic units stimulate student interest, but the lack of cross- references, an index, or a comprehensive glossary make following a theme throughout the program difficult. There are follow-up activities suggested at the end of the thematic units and discussion questions suggested during the video which contribute to the students' understanding of the structure of art, the meaning of art, and the relevance of art to the individual and to society. There are suggestions for both individual and group activities, but directions are sketchy and incomplete.

The teacher materials include information about child growth and development in art, and attention is given to individual differences. The narrative format makes it difficult to follow the teaching strategies to address individual differences. Sequencing of lessons is clear in the Series 200 and Series 100 teacher materials but not in *Connecting*. To complete the "Trying It All Together" activities in Series 200 and Series 100 requires background information from the *Connecting* manual. While general techniques are provided in *Connecting*, there are no cross-references to indicate which techniques correspond with the lessons in Series 200 and Series 100. A bibliography is only provided in Series 200, and the resource list only gives materials for art production. A pretest and post-test are presented but do not correlate to each other, and the pretest is very brief. This is the only formal evaluation, and informal evaluation suggestions give few directions or procedures and limited criteria for evaluation of student growth.

The filmstrips and videos are generally of interest to students. However, they are not consistent in color quality, and the multiple split-screen images in the video format appearing on a small video screen are difficult to see and are confusing for students to view in a classroom setting. The images are not sequential in their viewing order in a consistent manner throughout, and this inconsistency leads to confusion. The illustrations and print in the *Connections* book are inferior, the print is very small, and there are numerous typing errors. There are no technology-related materials included.

Program Descriptions: Music

RECOMMENDED

Holt, Rinehart & Winston, Inc.
Holt Music
K–8

Regarding aesthetic perception, instructional materials develop student sensitivity, are comprehensive and organized, include the study of the elements of music, and develop an understanding of the visual representation of sound. The materials develop creative expression, enable students to gain auditory capability and demonstrate sensitivity to the expressive qualities of music, and enable them to function as capable performers and creators of music. Regarding music heritage, the materials help students understand styles, idioms, performance media, and purposes of music; however, songs are not necessarily true to the ethnic or cultural background of the varied world cultures. The cultural background, pronunciations, or translations of songs are not always included. Religious diversity is briefly mentioned; however, Christianity and Judaism predominate. Gender, historical periods, and varied socioeconomic and geographic groups are appropriately represented in the music. The lives of composers are often detailed. The materials develop aesthetic valuing, provide for listening experiences, and show music as a unique medium for human expression. However, questions and activities to elicit student response may appear in the teacher's edition only.

The materials form an integrated program, with aural materials as an intrinsic component. Musical selections support concept development and include varied activities; however, the organization and sequence of units are somewhat confusing. Several songs are inappropriate for the grade levels cited. Information about careers in the arts is sparse. The materials contribute to student understanding of the nature, meaning, and structure of music and develop concepts about the elements of music through appropriate examples and accompaniments. Frequently, the student is given little indication of the focus, concept, element, or skill being addressed in the text. Materials used in the text are of inconsistent intrinsic merit; and, although songs in original languages are present, translation or phonetic help may not be given. Materials for listening appear frequently. There are a variety of media, styles, and periods. The materials are related to the sequential development of concepts, and the binders for teachers include background material on the composers. There are suggestions for the use of instruments, and appropriate pictures are included. The instructional materials provide for both individual and cooperative group activities.

The teacher materials provide instructional strategies for perceptual and conceptual development; however, the cultural context of music is addressed in a limited way. The lesson plans are clearly understandable and sequenced, with multiple points of entry and exit. The materials provide directions for implementing the program and using supporting materials; yet some of the activities would be difficult for the nonspecialist to accomplish. No true bibliography is evident; however, there are some references to related instructional materials. There is a limited glossary of vocabulary words; however, the glossaries in the student and teacher editions are not the same. Some commonalities among the arts disciplines are included. Although additional activities to extend lessons into other curriculum areas may be explained in the booklets, an appropriate reference may not appear in the teacher lesson plans. Formal and informal evaluation techniques are suggested but not always easily accessed.

The visual print and nonprint materials are of uneven quality, sometimes include inappropriate or nonauthentic illustrations, and are not always referenced. Critical thinking skills are not clearly evident. Audio materials are of high quality; however, there is occasional bleeding across tracks. Appropriate children's voices are not always used, and the use of native speakers' voices is not readily evident. Cassettes are useful for accompaniment. Technology-related materials are limited. Software meets some standards for exemplary courseware; however, the computer programs require disk changes, are not user-friendly, and are difficult for even the trained teacher to use. A few references are made to electronic music.

Macmillan Publishing Co., Inc.
Music and You
K–8

The four components of music education are integrated throughout the instructional materials, and concepts are developed in several ways and are age-appropriate. The materials develop aesthetic perception, including sensitivity to the expressive qualities of music, increased aural awareness, an understanding of the organization of music, and visual representation of sound. The materials develop creative expression by helping students develop skills as performers and educated consumers of music, develop discrimination and diversity in listening, learn skills in musical analysis and the elements of music, and read and write music. The materials address music heritage and give ample time to listen to music. The music includes folksongs, seasonal music, and music from varied ethnic origins, both genders, historical periods, and varied socioeconomic and geographic groups. There are inconsistencies in the background information as to purposes and origins of the folk music, and the examples of religious diversity are limited. The materials develop aesthetic valuing by helping students make informed judgments of musical value, providing for alternatives for listening, and stressing pleasure in musical involvement.

The materials form an integrated music education program, and the nature, meaning, and structure of music are well presented, balanced, and grade-appropriate. Materials for listening are an intrinsic part of the series, background on composers is given, and correlation to other subjects is accomplished. The series includes use of varied instruments with appropriate chords and rhythm patterns for songs. Both individual and cooperative group activities are provided.

The teacher materials provide for perceptual and conceptual development and give opportunities for talking and reading about music, include enrichment activities and exploratory activities, and provide for formal and informal evaluations of student progress. However, the materials assume that a classroom teacher will be familiar with various elements and skills and include limited background information for the nonspecialist. Lesson plans are sequential and clearly understandable, with multiple points of entry and exit. The directions for implementing the program are clearly stated; however, a nonspecialist would require extra training in Orff/Kodály. There is neither a bibliography nor a list of related instructional materials; however, a glossary of words with page number references is included and defined either in lesson plans or text. The materials show commonalities among the arts disciplines and relate music to other curriculum areas.

The visual print and nonprint materials are accurate, objective, and of high aesthetic quality; are grade-level-appropriate; and develop critical thinking and student interest. The audio materials are of the highest audio quality and make careful use of authentic native speakers' voices and children's voices. There are few technology-related materials, and the technological instruments included in the texts are outdated. No software is included.

Silver, Burdett & Ginn, Inc.
World of Music
K–8

The four components of music education are well presented at each grade level and help students develop aesthetic perception and sensitivity to the expressive qualities of music. The materials assist students to increase aural awareness; develop skills of creative expression through a variety of listening experiences; understand styles, idioms, performance media, and purposes of music; and gain insights into aesthetic valuing. The instructional materials form an integrated music program which includes visual art correlations and movement preparation. The materials contribute to understanding the nature, meaning, and structure of music. The instructional materials for listening appear frequently, include a variety of media, and are related to the sequential development of concepts. Suggestions for the use of musical instruments are included as well as individual and group activities.

The materials provide teaching strategies for perceptual and conceptual development; however, they are limited in providing teaching strategies for aesthetic valuing in that they do not consistently engage students in dialogues that reflect critical thinking. There are examples of clearly understandable, sequential lesson plans with multiple points of entry and exit. There are clearly stated directions for implementing the program, but occasionally teachers are asked to be proficient beyond that which would be expected of the nonspecialist. There is no formal bibliography; however, there are some lists of related instructional materials, references, and acknowledgments. A music glossary is included. Words unique to the study of music are frequently defined in the text but not always listed in the glossary. The materials show commonalities among the arts and relate music to other curriculum areas. Formal and informal evaluation techniques are suggested; however, the program has limited evaluation strategies for student performance ability.

Regarding instructional media, both visual print and nonprint materials are included; are accurate, objective, and of the highest aesthetic quality; and are grade-appropriate. Audio materials are recorded in stereo, are of the highest quality, and are grade-level-appropriate. At times, there is some bleed-through between channels. Technology-related materials are limited to software programs. The software is user-friendly and teaches concepts of theory but does not specifically tie into other components of the series. Information on the latest technology is limited.

Program Descriptions: Music

Not Recommended

Glencoe Publishing Co.
Something New to Sing About
7–8

The series is designed as a grade seven and grade eight choral program and does not address some areas that would be evident in a basic, comprehensive program as described in the framework. However, the publishers are to be commended for their collection of choral music, particularly for grade eight, and for providing the vocal music teacher with strategies that will enhance vocal music programs. The grade eight materials could serve as a comprehensive anthology of sheet music. The overall quality of grade eight materials is superior to those for grade seven. As presented, the materials are appropriate for special choral music classes and might be considered a supplemental program.

The instructional materials may teach aesthetic perception but are limited to a vocal approach. The program does ensure that students understand the organization of music elements through attention to their interrelationships. The musical activities are out of balance because of the exclusion of listening, creating, and the playing of instruments. Musical selections are appropriate to the grades. The materials provide some reference to styles, idioms, performance media, and the purposes of music. Ideas for performances are generally limited to music of Western civilization. Opportunities to listen to music are not evident, and there is no mention of musical instruments of diverse cultures. Although there are no recordings for alternative listening experiences, some suggested recordings are listed. Materials seldom deal with musical value. The materials lack balance and variety and are not part of a consistently integrated program because listening components are lacking. The materials contribute to the students' understanding of the nature, meaning, and structure of music, stress skill development, and are suitable for the grade and voices. Some music has difficult piano accompaniments and is difficult to read. Rounds are not included. Although there is material in the original language, no pronunciation guide is included for grade seven. There are limited suggestions for the use of a few instruments. The materials provide for both individual and cooperative activities.

The teacher materials provide strategies for perceptual and conceptual development. There are no formal lesson plans; however, some direction for implementing the program is given. There is neither a bibliography

nor list of related instructional materials. An adequate music glossary is included. There is some reference to other art forms. Formal and informal evaluation techniques are suggested.

Printed materials are grade-appropriate; nonprint materials are not evident. Indexes are not provided. Neither audio materials nor computer software is included. There is no reference to electronic technologies.

Silver, Burdett & Ginn, Inc.
World of Choral Music
7–8

This program is designed as a grade seven and grade eight choral music program and, as a result, does not address areas that would be evident in a comprehensive grades seven and eight program as described in the framework. The publishers are to be commended for their appropriate collection of choral music, which could serve as a comprehensive anthology of sheet music. The program does not address creativity and aesthetics of music as could be found in a basic music program. However, the materials are appropriate for special choral classes and might be considered a supplemental program.

The instructional materials may teach aesthetic perception but are limited to the vocal approach. There is an assumption that the learner possesses prior music knowledge. Creative expression activities are out of balance and include choral material but exclude listening, creating, movements, and playing instruments. Performance activities are often isolated from concept development. The materials include some reference to the styles, idioms, performance media, and purposes of music heritage, yet ideas for performances are limited to music of Western heritage. Opportunities to listen to music of varied types, content, and origins are not present. However, varied songs for performance are included. There is no mention of musical instruments of diverse cultures. Activities to promote aesthetic valuing are not included; however, positive performance suggestions are offered. The materials lack listening experiences, lack balance, do not always show a logical sequence, and are not a consistently integrated program. Some information about careers in music is included. The materials are more oriented to skill development than to understanding the nature, meaning, and structure of music. The materials are suitable for the grades and have appropriate accompaniments; however, they do not include rounds, chants, canons, or descants. There is music in the original language but no pronunciation guide. There are limited suggestions for the use of instruments.

The teacher materials offer limited teaching strategies, exclude lesson plans, provide some direction for implementing the program, exclude a bibliography, include a music glossary, give almost no reference to other arts disciplines, and include some forms of evaluation. Printed materials are appropriate; nonprint materials are not included. Audio materials, computer software, and references to electronics technology are not provided. Music technology careers are addressed.

It shall be the policy of the State Board of Education that

Arts education, which includes dance, drama/theatre, music and visual arts is an integral part of basic education for all students kindergarten through grade twelve;

Districts should develop a policy, allocate resources, and carry out a plan to provide a high quality comprehensive arts education program for all students, based on the adopted visual and performing arts curriculum resource docuements.

In support of this policy, the California State Board of Education urges the implementation of the remaining recommendations in Strengthening the Arts in California Schools: A Design for the Future.

Adopted July 1989

In further support of this policy, the State Board of Education recognizes the "Concepts for Strengthening Arts Education in Schools" published by the American Council for the Arts, which states that

1. The arts should be taught as disciplines to all students. This includes students involvement in creating, studying, and experiencing the arts.

2. Regular instruction in the various arts must be a basic part of the curriculum in all elementary and secondary schools; such instruction must be integrated with the highest quality arts experiences both in schools and in theaters, concert halls, and museums; such experiences must be integrated with instruction as part of comprehensive curricula.

3. Arts curricula should be for the development of skills in and knowledge of the arts. In addition, learning about and experiencing the arts can develop critical and creative thinking and perceptual abilities that extend to all areas of life. These benefits are best imparted through instruction in the basic skills in and knowledge of the arts.

4. The arts relate naturally to much of the content of the total educational curricula. For this reason, all teachers should be encouraged to incorporate arts skills and knowledge into their instruction in order to enliven, broaden, and enrich all learning.

5. The curricula of teacher education programs in general should have a stronger arts component as part of the pedagogical preparation of all teachers.

6. Pre-service and in-service training both teachers and artists should be augmented to include significantly greater experience of one another's working methods. Arts education benefits when arts teachers have high levels of artistic skill and knowledge of the arts, and when artists develop teaching abilities and knowledge of child development.

7. Resources are often available through individuals and arts organizations and in elementary, secondary, and postsecondary education to form the foundation for quality arts education programs in each local community. These resources must be identified, integrated, utilized and expanded.

8. The local focus for decision-making about arts services and arts education, including local control over curricula, must be respected. Within this framework, ways must be found at the local level to meet or exceed the goals and standards established by professional arts education associations and accreditation authorities. This should include criteria for school programs, certification of personnel, the participation of arts organizations, and arts and teacher preparation programs.

9. Arts education programs, which are designed to increase literacy, will build audiences and strengthen community volunteer and funding support for cultural visual and performing arts organizations and institutions. Therefore, these organizations should allocate significant resources and efforts in support of arts education.

10. We must establish for arts education a coordinated policy-making process that includes the arts and arts education communities. Over time, this will vastly increase our ability to affect the policies of others whose support is needed to make the arts and the study of the arts more central to the educational mission of communities.

11. Basic research, model projects, and advocacy efforts are critical to establishing a consistent and compelling case for increasing the economic base of support of arts education in schools and in the community at large. While the primary responsibility for increasing budget allocations in support of education programs rest with local school boards and administrators, we all must recognize our share in this responsibility as members of the larger society. We must build a powerful community constituency at local, state, and national levels among arts and arts education organizations to initiate a step-by-step process for change.

Resources

National Publications

"ACSD Curriculum Update." Prepared by the staff of the Association for Supervision and Curriculum Development, June, 1988.

Appleby, N.A., and Judith Langer. *How Writing Shapes Thinking: A Study of Teaching and Learning*. Urbana, Ill.: National Council of Teachers of English, 1987.

Becoming a Nation of Readers: The Report of the Commission on Reading. Prepared by Richard C. Anderson and others. Washington, D.C.: The National Institute of Education, U.S. Department of Education, 1984.

Hakuta, Kenji, and Laurie J. Gould. "Synthesis of Research on Bilingual Education," *Educational Leadership*, March, 1987.

Johnson, David W., and Roger T. Johnson. *Learning Together and Alone: Cooperative, Competitive, and Individualistic Learning* (Second edition). Englewood Cliffs, N.J.: Prentice Hall, 1987.

Langer, Judith. *Children Reading and Writing: Structures and Strategies*. Edited by Marcia Farr. Norwood, N.J.: Ablex Publishing Corp., 1986.

Larrick, Nancy. "Illiteracy Starts Too Soon," *Phi Delta Kappan*, November, 1987.

Rosenblatt, Louise M. *Literature as Exploration* (Third edition). New York: Modern Language Association of America, 1983.

Smith, Frank. *Insult to Intelligence: The Bureaucratic Invasion of Our Classroom*. New York: Arbor House Publishing Co., 1986.

Teale, William, and Elizabeth Sulzby. *Emergent Literacy: Reading and Writing*. Edited by Marcia Farr. Norwood, N.J.: Ablex Publishing Corp., 1986.

Thonis, Eleanor W. "Reading Instruction for Language Minority Students," in *Schooling and Language Minority Students: A Theoretical Framework*.

Valencia, Sheila, and P. David Pearson. "Reading Assessment: Time for a Change," *Reading Teacher*, April, 1987.

California State Department of Education Publications

English–Language Arts Framework for California Public Schools, 1987.

English–Language Arts Model Curriculum Guide, Kindergarten Through Grade Eight, 1988.

Handbook for Planning an Effective Literature Program, 1988.

Technology in the Curriculum: Visual and Performing Arts, 1987.

Toxic Art Supplies Legislation Updated List of Approved Products, June 1, 1988.

Update to Program Advisory #CIL 86/7-12, issued on June 5, 1987.

Visual and Performing Arts Framework for California Public Schools, 1989.

*Barr, Mary. *Implementing a Research-Based Curriculum in English–Language Arts, K–12*. Sacramento: County/State Steering Committee and California State Department of Education, 1988.

Cummins, Jim. *A Theoretical Rationale for Bilingual Education*.

*Gonzales, Philip. *Equity and Access in a Language Arts Program for All Students*. Sacramento: County/State Steering Committee and California State Department of Education, 1988.

Hillocks, Jr., G. "Synthesis of Research on Teaching Writing," *Educational Leadership*, May, 1987.

Research in Writing: Past, Present, and Future. Technical Report No. 1. Berkeley: Center for the Study of Writing, University of California, Berkeley, and Carnegie Mellon University, August, 1987.

*Information concerning this document is available from the KAW Company, P.O. Box 1013, Sierra Madre, CA 91024.

Publications Available from the Department of Education

This publication is one of over 600 that are available from the California State Department of Education. Some of the more recent publications or those most widely used are the following:

ISBN	Title (Date of publication)	Price
0-8011-0838-1	Adoption Recommendations of the Curriculum Commission, 1989: Bilingual Language Arts and Visual and Performing Arts (1989)	$3.50
0-8011-0216-2	Bilingual-Crosscultural Teacher Aides: A Resource Guide (1984)	3.50
0-8011-0783-0	California Private School Directory, 1988-89 (1988)	14.00
0-8011-0747-4	California Public School Directory (1989)	14.00
0-8011-0488-2	Caught in the Middle: Educational Reform for Young Adolescents in California Public Schools (1987)	5.00
0-8011-0760-1	Celebrating the National Reading Initiative (1989)	6.75
0-8011-0777-6	The Changing Mathematics Curriculum: A Booklet for Parents (1989)*	10 for 5.00
0-8011-0041-0	English–Language Arts Framework for California Public Schools (1987)	3.00
0-8011-0731-8	English–Language Arts Model Curriculum Guide, K—8 (1988)	3.00
0-8011-0786-5	Enrichment Opportunities Guide: A Resource for Teachers and Students in Mathematics and Science (1988)	8.75
0-8011-0804-7	Foreign Language Framework for California Public Schools (1989)	5.50
0-8011-0289-8	Handbook for Physical Education (1986)	4.50
0-8011-0249-9	Handbook for Planning an Effective Foreign Language Program (1985)	3.50
0-8011-0320-7	Handbook for Planning an Effective Literature Program (1987)	3.00
0-8011-0179-4	Handbook for Planning an Effective Mathematics Program (1982)	2.00
0-8011-0290-1	Handbook for Planning an Effective Writing Program (1986)	2.50
0-8011-0824-1	Handbook for Teaching Cantonese-Speaking Students (1989)	4.50
0-8011-0680-x	Handbook for Teaching Japanese-Speaking Students (1987)	4.50
0-8011-0291-x	Handbook for Teaching Pilipino-Speaking Students (1986)	4.50
0-8011-0825-x	Handbook for Teaching Portuguese-Speaking Students (1989)	4.50
0-8011-0250-2	Handbook on California Education for Language Minority Parents—Chinese/English Edition (1985)†	3.25
0-8011-0737-7	Here They Come: Ready or Not—Report of the School Readiness Task Force (Summary) (1988)	2.00
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0-8011-0782-2	Images: A Workbook for Enhancing Self-esteem and Promoting Career Preparation, Especially for Black Girls (1989)	6.00
0-8011-0358-4	Mathematics Framework for California Public Schools (1985)	3.00
0-8011-0664-8	Mathematics Model Curriculum Guide, K—8 (1987)	2.75
0-8011-0252-9	Model Curriculum Standards: Grades 9—12 (1985)	5.50
0-8011-0762-8	Moral and Civic Education and Teaching About Religion (1988)	3.25
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0-8011-0671-0	Practical Ideas for Teaching Writing as a Process (1987)	6.00
0-8011-0815-2	A Question of Thinking: A First Look at Students' Performance on Open-ended Questions in Mathematics (1989)	6.00
0-8011-0795-4	Recommendations of the Curriculum Development and Supplemental Materials Commission: 1988 Adoption, California Basic Instructional Materials in English–Language Arts (1988)	3.50
0-8011-0745-8	Recommended Readings in Literature, K—8, Annotated Edition (1988)	4.50
0-8011-0189-1	Science Education for the 1980s (1982)	2.50
0-8011-0339-8	Science Framework for California Public Schools (1978)	3.00
0-8011-0354-1	Science Framework Addendum (1984)	3.00
0-8011-0665-6	Science Model Curriculum Guide, K—8 (1987)	3.25
0-8011-0738-5	Secondary Textbook Review: English (1988)	9.25
0-8011-0234-0	Studies on Immersion Education: A Collection for U.S. Educators (1984)	5.00
0-8011-0778-4	Survey of Academic Skills, Grade 12: Rationale and Content for English—Language Arts (1989)	2.50
0-8011-0827-6	Technical Assistance Manual for the California Model School Accountability Report Card (1989)	3.75
0-8011-0758-x	Visions for Infant/Toddler Care: Guidelines for Professional Caregivers (1988)	5.50
0-8011-0805-5	Visual and Performing Arts Framework for California Public Schools (1989)	6.00
0-8011-0832-2	Writing Achievement of California Eighth Graders: Year Two (1989)	4.00

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A complete list of publications available from the Department, including apprenticeship instructional materials, may be obtained by writing to the address listed above or by calling (916) 445-1260.

*The price for 100 booklets is $30; the price for 1,000 booklets is $230.

†The following editions are also available, at the same price: Armenian/English, Cambodian/English, Hmong/English, Japanese/English, Korean/English, Laotian/English, Pilipino/English, Spanish/English, and Vietnamese/English.

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